



W I R E D
MICROPHONE

N/D468 User Manual

Designed specifically for horns, drums, acoustical and electric guitars, the N/D468 provides a smooth, natural sound, capturing the excitement of the instrument. The supercardioid pattern provides superior rejection and acoustic isolation in any application. An innovative EV design harnesses the increased power of a neodymium based magnet design, allowing a large-diameter voice coil (up to 50% larger than other mics) for dynamic, efficient microphone performance. N/DYM® offers the power and clarity to "cut through the mix." Whatever your instrument application the N/D468 is sure to be a top performer.

- Designed specifically for musical instruments
Flexible mechanical design for optimum positioning
- Supercardioid pattern for exceptional acoustic isolation and feedback rejection
- Accurate response, even in high sound pressure levels (SPL)
- Rugged steel construction for exceptional durability

Operation

The low frequency response of the N/D468 microphone varies with the distance from the sound source. Known as "proximity effect," maximum bass response is produced in "close-up" use with the microphone $\frac{1}{4}$ inch from the sound source. Normal bass response is experienced with working distances greater than 24 inches. Working close to the microphone will produce a more robust sound. Close up positioning of the microphone will also reduce the potential for feedback from the sound reinforcement system. When close-miced, the bass-boost provides an increase in overall microphone output level. The mixer gain may be proportionately reduced, resulting in a reduction of the system's sensitivity to feedback caused by sound entering the microphone from the loudspeakers.

Microphone Use and Placement

Please note that micing techniques are a matter of personal preference. These are merely guidelines to assist in the placement of the microphone to gain optimal performance.

Usage

Electric Guitar
and Bass Guitar
Amplifier

Tom-Toms

Snare Drum

Cymbals

High-Hat

Brass

Acoustic Guitar

Optimal Placement

Place microphone approximately 1-2" from and at a 90° degree angle to the speaker cone. To reduce boominess, move the microphone off axis to the cone from 90° to 45°, or move mic from center of cone to either edge.

On double headed Toms place mic over the top of drum 1-3" and at a 45° angle to the drum surface and 1-2" in from the drum edge. On single headed Toms use above method or place mic inside Tom from underneath at a 90° angle from the center of head. 3-5" away.

Place mic 1-3" above the heads. 1-2" in from the rim. Aim each mic at the top heads angled down about 45°. If the drum rings, tape deadening material to the head or use damping rings. For more "snare" sound place a 2nd mic underneath aimed up at the bottom of head.

Place microphone one to two feet above the top of cymbals.

Place 5 inches above outside edge at a 45° down angle.

6-24" away, and on axis with the bell of the instrument.

Place mic 6-12" from where fingerboard joins the body.

